IFAR reports

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Formerly the Stolen Art Alert and Art Research News

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The Amber Room Mystery

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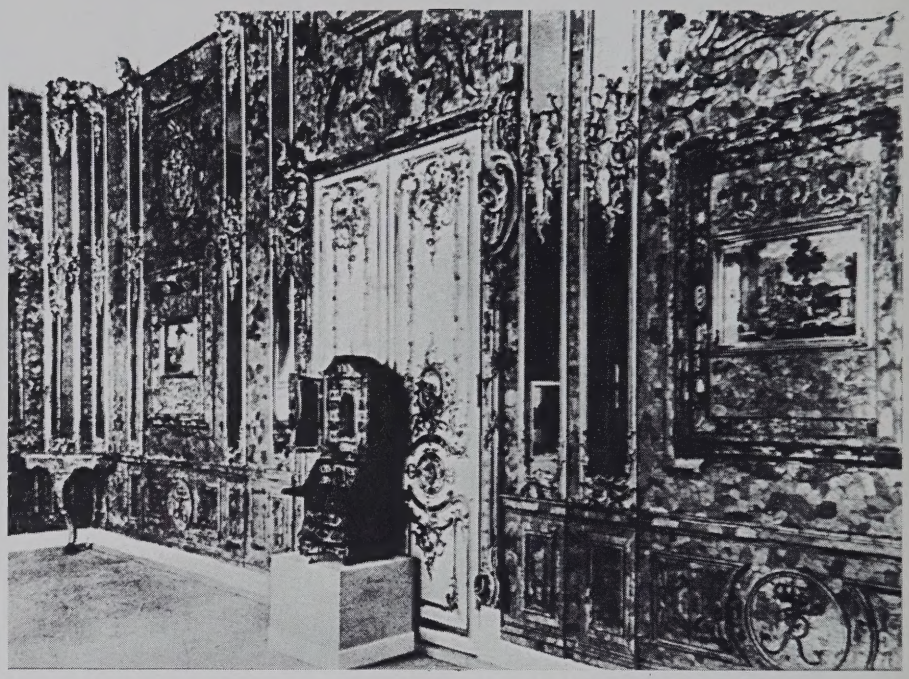

The Amber Room as it appeared prior to World War II while still installed at Tsarskoe-Selo.

At the end of World War II, the Amber Room, one of the Czar's greatest jewels, if not his greatest, mysteriously disappeared, leaving behind a series of puzzling deaths and unanswered questions.

Just before the Soviet Army captured Königsberg (now Kaliningrad), Hitler ordered Gauleiter Koch to pack the twelve amber panels into seventy-two crates and put them into trucks. After this, the Amber Room disappeared and all traces were lost. According to World War II art theft expert, Jim Surkamp, in his article "A Tale of Amber: The Theft of the Amber Room," it is "the largest unsolved art theft in modern times."

Interior *deluxe*

Existing archive documents give us detailed information on the origin of this unique work of decorative art, called by amber expert George C. Williamson "the most extraordinary and important amber work ever carried out," as noted in Surkamp's article. It was commissioned by the first Prussian King Frederick I, who was a lover of expensive undertakings, about 1701-09 in Berlin. It was designed by the Danzig architect Andreas Schluter, Jr., and was executed by the master-carver Gotfried Wolfram and the French jeweller Tusso, one of Danzig's most

experienced craftsmen.

Raw material for this valuable work of art came from the Prussian king's treasury, as amber had been collected since the Middle Ages. Even so, it took ten years to amass the six tons of amber that were needed for the execution of the panels. When they were finally completed, they were placed in the "Mon Bijou" palace near Berlin, where Frederick William lived with his wife, Sophie Charlotte. In 1713, when Frederick William succeeded to the throne of Prussia, the Amber Room was moved to the king's study in the Prussian royal residence at Königsberg.

A Princely Gift

In 1716, Frederick William I concluded a treaty with Peter the Great. Russia had just won a battle against Sweden in the Northern War, and the Prussian king was eager to strengthen his political ties with Russia. At a ceremony in Königsberg, Peter the Great and the Prussian king exchanged gifts as signs of solidarity and friendship. Peter the Great received the "Amber Cabinet" and a magnificent gilt yacht purchased by Frederick I in Holland. For his part, Peter the Great gave Frederick William a company of Russian grenadier soldiers, and a lathe and a goblet he himself had made.

Subsequent History

An inventory compiled when the Amber Cabinet was shipped to Russia is now (in the German original and in modern Russian translation) kept at Moscow's Central Archives of the Foreign Affairs Ministry. It describes the room as consisting of twenty-two large amber wall panels and up to 180 other plates and ornaments, all minutely carved in the Baroque style, with swags of fruit and flowers, heraldic symbols, and heads in low relief; mirrors were already set into some of the wall panels.

In St. Petersburg the disassembled

A restorer at work on one of the mosaic panels from the Amber Room.

Cabinet was kept in storage for about thirty years in the Winter Palace, as Peter the Great's taste was very simple and austere. In the 1750s, his daughter, Empress Elisabeth, ordered the Room to be moved from the Winter Palace to Tsarskoe-Selo, near St. Petersburg, to the palace that later came to be known as Catherine's Palace. Unlike her father, Empress Elisabeth loved pomp, beauty, and display. She commissioned the architect Bartholomeo Rastrelli to rebuild and enlarge the palace. Rastrelli's other works in St. Petersburg included the Winter Palace or Hermitage and Peterhof. By order of Empress Elisabeth, the Amber Room was installed by Martelli under Rastrelli's direction. '

Rastrelli decided to make the Amber Room even more lavish, in the brilliant style of Louis XV. Rastrelli framed each panel in a cartouche of gilded boiserie and separated them by pairs of tall vertical narrow gilt-framed mirrors because the new wall space was larger than the area for which the amber panels were originally designed. Furthermore, he inserted four florentine *pietra dura* mosaic panels in the centers of four of the panels representing the "Allegory of the Five Bodily Senses." A frieze was done in imitation of amber and finished in 1760.

A large collection of amber objects was displayed in the Amber Room. Among them were caskets, chess sets, snuff-boxes of the 17th-18th century, and so on. Bronze figures were executed after Rastrelli's designs. On the walls there were gilt Rococo sconces, chairs in Chippendale style, as well as chests of drawers and side tables placed against the walls. The ceiling was painted by Fontebasso and represented "Wisdom Protecting Youth." The floor had one of the Palace's most remarkable mid-18th-century parquet floors. During Catherine the Great's reign, the Amber Room was the favorite place for entertainment, such as card-playing and concerts.

The Amber Room and most of the palaces in and around Leningrad survived the Bolshevik Revolution. Not only did the Soviet government prevent their destruction, but it has since done a magnificent job in restoring the terrible damage caused by both the German bombardments and lootings during World War II.

Its Fate under Hitler

The town of Pushkin, the new name for Tsarskoe-Selo, was captured by Hitler's troops in September 1941 during the siege of Leningrad. The Russians had not expected such an early and sudden offensive, and one of the few treasures that they managed to rescue was the four mosaic pictures from the Amber Room. They disguised the amber panels covering them with wallpaper. Hitler soon found out about the panels and

ordered Gauleiter Koch to bring the Amber Room back to Königsberg, where Hitler believed it belonged. The First World War had set the precedent that "invading armies could safekeep art in the paths of advancing armies and not offend international laws of war," writes Jim Surkamp. "The Nazis, who stole art with a modern market value of $60 billion, called their thefts safekeeping operations or 'sicherstellung'." The panels were returned to Königsberg, where they were exhibited to the public and remained until April 1945.

Some sources believed that the panels were destroyed by fire during the bombing of Königsberg. However, thefts by the Nazis were sometimes disguised by fires deliberately set to make the disappearance of a work look like its destruction. Reliable documents prove that in April 1945, when the Red Army was about to capture Königsberg, Dr. Ernst Kaltenbrunner, the head of the SS Main Security Office, ordered that art and gold, including the Amber Room, should be evacuated from Königsberg to Kiel on the North Sea. The panels' custodian was Alfred Rohde, who supervised their dismantling and crating. Koch prepared to evacuate and store them in trucks. It was the last time the Amber Room was seen by human eyes.

The plan for hiding the Room was carefully designed. Surkamp writes that "the panels were to be taken from the castle only at the moment the Red Army was attacking the city, as Soviet artillery bombardment would provide 'cover' to any use of explosives in hiding the panels. And the deaths of any witnesses to the 'action' could easily be made to appear from Soviet bullets."

Murder for Amber?

Here begins a world full of suspicion and mystery. The people who took the Room made sure to leave no clues. According to Surkamp, published transcripts of the Nuremberg Tribunal do not even mention the word 'amber' in referring to the Russian campaign. Neither do the leading books on the war, William Shirer's *The Rise and Fall of the Third Reich* and Harrison Salisbury's *900 Days* about the siege of Leningrad. When the war was over, Dr. Rohde was called by a Soviet commission of inquiry to answer questions on the whereabouts of the Amber Room. Dr. Rohde and his wife were found dead on the morning that they should have appeared for questioning. Dr. Erdmann, who signed their death certificates, stated that they had died from dysentery and disappeared the same day. Dying from dysentery might have been possible in post-war Konigsberg where there were many epidemics caused by polluted waters. However, some people suspected that Dr. Rohde and his wife had either been murdered or that they committed suicide to keep the secret of the hiding place of the panels.

Gauleiter Koch, who was captured by British occupying forces and sentenced to death by the Polish authorities, had his execution postponed. The Soviet government hoped he would reveal the location of the crates. "Thus his life depended on not revealing the Amber Room's fate," says Michael Glenny in his article "The Amber Room." When in 1965 West German lawyers retained by Koch's daughter were assured that they would not be killed, Koch consented to talk. He revealed that the crates were inside a bunker somewhere in the outskirts of Königsberg but claimed he was unable to recall their precise location.

Natalia Malutina with restorers working on the reconstruction of a surviving part from the Amber Room.

Buried or Not?

When North East Prussia was annexed to the Soviet Union in 1945, the Soviets flattened the ruins of the old city of Königsberg with Soviet bulldozers and built the new city of Kaliningrad on top of these ruins. So there has been little hope of locating the crates if they are buried under the new city.

For many years the Soviet government and others have searched

for the Amber Room in different European countries, including West and East Germany, Austria, and Czecho-Slovakia. The most complete investigation was undertaken in Kaliningrad. But there have been no positive results. Enthusiasts, however, do not lose hope.

Jim Surkamp believes that the Amber Room was sent to Burg Lochstedt, a castle that had an underground, one-mile-long passageway that led to the Baltic Sea. The panels may have been loaded on a Nazi vessel from the castle, taken to the Baltic coast, and placed in one of the two submarines which, according to two former intelligence officers, were at the disposal of the SS from 1945 on. Nazi submarines were being used at that time to carry shipments of looted art and gold from northern Spain to Argentina.

The "Amber Mystery" committee, a Soviet group sponsored by the Leningrad branch of the Soviet Peace Fund and Space Cultural Center of the Academy of Sciences of the U.S.S.R., is setting up an international committee to try to find the unique masterpiece, described by an 18th-century British ambassador to St. Petersburg as "the eighth wonder of the world." Some experts have expressed concern that even if one day the Amber Room is found, the original panels would be beyond restoration.

A New Room

At the present time, famous master carvers are working to recreate the Amber Room anew in the Catherine Palace in Leningrad. They are basing their work on one single surviving colored photograph and on a few pieces of amber that had been removed for restoration before the Germans looted the palace. The toughest problem, besides finding amber in such amounts and sizes, is color reproduction. Meanwhile, the search for the original Amber Room continues.

Paloma Botin

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New Sculpture Law in New York

A New York State law, which went into effect on January 1, 1991, requires that any piece of sculpture made after that date cannot be sold by an art dealer or auctioneer without their disclosing to the buyer in writing the following information:

1. Artist's name
2. Title of cast
3. Foundry or maker's name
4. Medium/material
5. Dimensions
6. Date piece was made
7. Number of casts made
8. Whether cast was made during artist's lifetime or posthumously
9. Whether cast was authorized by the artist

Essentially new consumer protection legislation, this law covers all kinds of sculpture except that made from glass, and will require that foundries and dealers keep detailed records. Civil penalties of up to $5,000 can be imposed on those found guilty of defacing or tampering with a foundry mark, and dealers who do not provide full disclosure at the time of sale, are subject to civil penalties up to $500 in addition to other relief. This legislation becomes a part of the Arts and Cultural Affairs Law, which also governs the sale of fine prints.

Gilbert S. Edelson, the administrative vice president and counsel for the Art Dealers Association of America, provided IFAR with a printed synopsis of this complex new law. He told IFAR that "this legislation is the product of a great deal of hard work from dealers and other responsible members of the art community to protect the public." He recommended that anyone interested in further information on this new legislation should contact the Attorney General's office in New York City.

Virgilia H. Pancoast

U.S. Bans Import of Lowland Maya Artifacts from Guatemala

A typical ceramic vase and bowl with geometric decoration and mythological scenes, excavated in the Petén Region of Guatemala.

As part of the continuing international effort to stem the trade in plundered archaeological material, the United States has banned the importation of Maya artifacts from the Petén region of Guatemala effective April 15, 1991. The ban, the strongest legal deterrent available to the U.S., authorizes Customs to immediately seize any Petén artifact brought into the country without a Guatemalan government export permit.

The ban complements the Pre-Columbian Monumental or Architectural Sculpture or Murals Statute (19 USC 2091-2095) of 1973, a law that restricts the importation of large-scale monuments and fragments originating in any country where pre-Columbian culture flourished. The 1973 law requires a certified export license from the country of origin before such items can be brought into the United States.

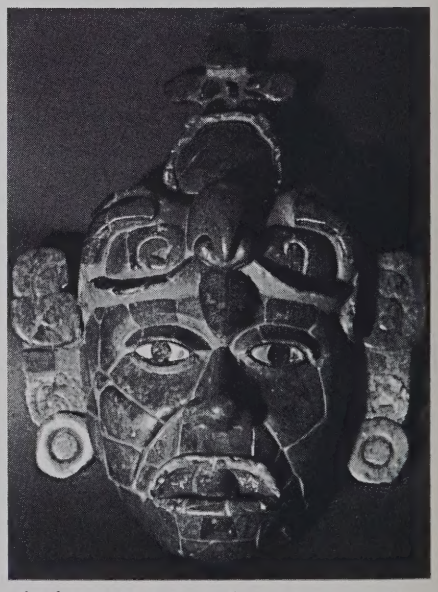
The emergency restrictions were issued by Eugene P. Kopp, Acting Director of the United States Information Agency. The decision, made in consultation with the Departments of State and Treasury, is the U.S. response to Guatemala's formal request submitted under Article 9 of the 1970 Unesco Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property.

The United States is the only major art importing nation currently a party to the Unesco Convention. Since 1983, U.S. law has provided that state parties to the Convention may request a ban on the importation of specific archaeological and ethnographic objects whose pillage or dispersal threatens the traditional cultural or historical fabric of the country of origin. The request is reviewed by a presidential committee of experts, which recommends action to the director of the USIA, who is designated by an Executive Order to make the decision.

The Petén ban is the fourth issued under the Cultural Property Implementation Act and follows 1987 restrictions on certain pre-Columbian artifacts from the Cara Sucia region of El Salvador, the 1989 ban on the importation of Aymara textiles from the Andes of Bolivia (see *IFARreports*, May 1989, p. 5) and Moche artifacts from the Sipan region of Peru in 1990.

Although it began in the 19th century, the organized trade in Petén artifacts reached its peak more recently in line with the growing interest in pre-Columbian art. By the 1980s, the Guatemalan government estimated that nearly 85% of the identified Petén sites had been looted.

Among the artifacts included in the ban are Maya ceramic vases, plates and jars, drums, figurines, whistles, seals, effigy vessels, incense burners, and other miniatures, along with pieces of jade, obsidian, flint,



A characteristic jade mosaic mask from Rio Azul, Petén.

alabaster, calcite, shell, and bone. Many of these objects are tiny – only a few inches high.

Petén ceramics are decorated with one or both of two techniques: (1) altering the smooth surface with incisions, punctures, channels, and similar work, or by adding feet or bases or handles, and (2) adding decorative designs, such as buttons, curls, faces, and similar designs, or by painting with two or more colors. Distinctive jade pieces, some of which may have traces of red pigment, include jaguars, masks, and small earplugs. Shell and bone artifacts are most often carved or incised into human, animal, or other shapes and designs, which may also carry traces of red pigment.

The Petén is an area of about 40,000 square kilometers bordered by Campeche, Mexico, on the north and Belize on the east, and was inhabited by the Maya for more than a millennium from about 900 B.C. Among its 2,200 or more archaeological sites are El Mirador, Rio Azul, and Uaxactan. The Petén artifacts are described as coming from a Lowland Maya culture and are stylistically distinct from those found in Belize and Mexico, often carrying site glyphs.

Dr. Clemency Coggins, an art historian specializing in the field who teaches at Boston University and is an associate in pre-Columbian art at the Peabody Museum at Harvard, has worked to alert the world to the plunder of the Petén region since the 1960s. She has served on the Cultural Property Advisory Committee since its founding in 1984. Her articles on the problem were considered an important factor in the U.S. ratification of the Unesco Convention.

The complete text of the restrictions, along with further details and background material on the situation in Petén and the items concerned, appears in the Federal Register for April 15, 1991 at pages 15180-82.

Michael Volkovitsch

Polychromed ceramic plate of a type frequently found in the Petén Region.

April van Gogh Theft in The Netherlands Short-Lived

Just before dawn on April 14, two gunmen took 20 major paintings from the Vincent van Gogh National Museum in Amsterdam, as reported by *The New York Times*. But, for some unknown reason, the thieves abandoned them and the getaway car at the nearby railway station at Amstel less than an hour later. Police recovered the paintings immediately.

The paintings had seemingly been carefully selected from those in the museum and included one of van Gogh's earliest finished works, the final version of his famous *The Potato Eaters*, and one of his latest works, *Wheatfield with Crows*, completed just before his suicide in July 1890.

Three of the recovered paintings were severely torn when they were shoved into the two garment bags the thieves used to carry the works, according to the museum's director, Ronald de Leeuw. These were *Wheatfield with Crows, Still Life with Bible*, and *Still Life with Fruit*. Museum officials said, however, that more seriously damaged works had been restored in the past and presumably these damages can be repaired.

Apparently, the thieves had concealed themselves within the museum after the official closing time of 5 p.m. on Saturday, April 13. Their identities hidden by ski masks, the thieves threatened the museum guards with pistols and forced them to turn off the infra-red-sensing alarm system and other security systems. The guards reported that the thieves spoke American-accented English and spent 45 minutes selecting the paintings. Most of the selections were made from van Gogh's later works which are considered the most valuable.

One minute after the thieves left the museum, at 4:48 a.m., the guards alerted the police. Just 35 minutes later, the police found the abandoned car, a Volkswagen Passat, at the train station with the paintings still in the garment bags.

Although this theft was thwarted,

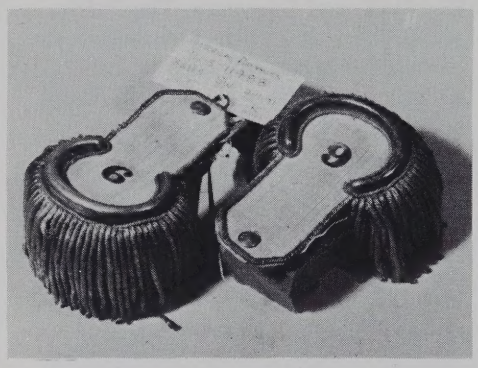
it raised a disturbing question about the theft of art works. These thieves, like those who perpetuated the theft at the Isabella Stewart Gardner Museum in Boston, were in some respects amateurs at the game of art theft. While they selected valuable paintings, they did not know how to handle them. Several of the works stolen from the Gardner were cut from their frames. These van Goghs were badly mishandled, and three were seriously damaged. It will only be a matter of time before some work, in the course of a theft, is irreparably damaged and part of the world's cultural and artistic heritage is lost forever.

Civil War Artifacts Recovered After Twenty Years

It may be years before stolen items are recovered. Paintings stolen from the Musée Marmottan were found last December, five years after the theft. In the case of items stolen from the Los Angeles County Museum of Natural History, it took twenty years. Their recovery was almost pure chance, the result of the alleged thief's carelessness and his choice of prospective buyer.

The recovered works are the memorabilia of Confederate Civil War General Albert Sidney Johnson, whose descendants donated various personal effects of his to the Los Angeles County Museum of Natural History during the 1920s and 1930s. The Johnson collection includes documents, a desk lamp, and buttons and epaulets from the General's uniform. At the outbreak of the Civil War, Johnson held a commission in the United States Army and was stationed in San Francisco. He resigned and became a general in the army of the Confederacy; he died at the Battle of Shiloh.

Enrico Saccone, a former employee of the museum, recently offered a group of Johnson's items to the Gene Autry Western Heritage Museum in Los Angeles. The museum collects material to present and interpret the American West from prehistoric times to the present, and the range includes art, artifacts, and material relating to popular culture's views of the West.



Epaulets from General Johnson's uniform recovered after twenty years.

When James H. Nottage, chief curator at the Gene Autry, noticed museum accession numbers on the Johnson items, he wondered whether the items might have been de-accessioned. However, Mr. Nottage told IFAR that when Saccone also produced museum catalogue cards to demonstrate authenticity, he grew suspicious. Saccone left the items, and Mr. Nottage telephoned the County Museum's registrar and confirmed that the memorabilia were stolen. They probably were removed from a storage area in the museum in the late 1960s.

Mr. Nottage let Saccone know that the Gene Autry was not interested and notified the police. When Saccone came to collect the items, Detective William Martin of the LAPD was there to arrest him. Saccone was charged with grand theft and receiving stolen property.

Like many museum thefts, this was an "inside" job, the work of an employee. Record-keeping, with several levels of security, would have alerted the museum to the disappearance sooner. However, their good fortune in recovering their property is a result of the thief's ignorance of the accession numbers' importance and James Nottage's concern about institutional theft. Many museums do not press charges, but Saccone's story may deter others with similar ideas.

Presidential Papers Are Government Property

On April 2, Gary Zimet received a three-year suspended sentence, three years probation, and a fine of $10,000. Why? For pleading guilty on charges of conspiracy and interstate transportation of stolen goods. What he tried to sell were presidential papers including handwritten drafts for the Camp David Accord, National Security Council minutes, and other Presidential work papers and drafts from the administration of President Jimmy Carter.

The Presidential Records Act of 1978 renders such sales illegal. Under the provisions of that Act, which expands on the common law principle that the United States government retains complete ownership of any property of value, that principle is explicitly defined to include presidential and vice presidential papers and records created "in the course of conducting activities which relate to or have an effect on the carrying out of official or ceremonial duties" of the office of president or vice president.

Papers that have been deposited in the various presidential libraries remain the property of the government and not of the library or the former president. Access to the papers deposited in such libraries or archives is determined by the president prior to leaving office, but restricted access may not exceed twelve years' duration.

Ironically, the law was specifically meant to protect papers from the Nixon Administration from being claimed by him. In the case of Nixon vs. Sampson in 1975, former

President Richard Nixon claimed that papers relating to his term of office, including the records relating to Watergate, were his personal property. That claim was ultimately disallowed.

The papers that Zimet attempted to sell were obtained illegally from Carter's files. Zimet sent faxes to various clients across the country to let potential buyers know of the availability of the group of papers. The asking price for the "collection" was reportedly $300,000.

The FBI, alerted to the attempted sales, set up a "buy" of samples from the group that Zimet was peddling. After paying Zimet $12,000 for the two samples, FBI Agent Virginia Malloy traveled to Plains, Georgia, where former President Carter identified the papers as being originals in his handwriting. Faced with almost certain conviction, Zimet pleaded guilty and is now serving his sentence.

Purely personal papers and records such as diaries which do not relate to government business and which are clearly defined in the provisions of the Act, are not considered the property of the U.S. government. These may be sold legally. Historical papers, which have long been a part of the market, are not covered by the Act. So, check before you buy or sell! The penalties are heavy if you break the law, since it is defined as selling stolen goods. The crime carries a fine up to $10,000 or a prison term of up to ten years or both!

Stradivarius Recovered in Honduras

A Stradivarius violin (*IFARreports*, Aug./Sep., no. 1300) stolen at the Los Angeles airport in July 1990, was recovered in Honduras in March 1991. Valued in the six figures, the violin in its leather case disappeared from a baggage cart while the owner was waiting at the airport. He was the target of thieves who operate by gaining the attention of the victim while an accomplice steals the victim's property. This tactic is used quite often and quite successfully. In the Los Angeles area, according to Detective Bill Martin of the Los Angeles Police Department, the thieves are often from South or Central America.

This Stradivarius violin was recovered in Honduras eight months after its theft.

According to the LAPD, the thieves probably didn't know what they were stealing. In all likelihood, they thought they were getting camera equipment and were quite surprised to find a violin made by Antonio Stradivari. By March, the violin found its way to San Pedro Sula in Honduras. Attempts were being made to sell the instrument in that town by a suspect, formerly a resident of the L.A. area, who was peddling the violin. Whether he was the original thief is unknown. Picked up by the local police, he refused to cooperate and would not reveal the location of the violin. With no reason to continue holding the suspect in custody, the Honduran police were forced to release him. After his release, the surrender of the violin was negotiated, and the instrument was returned to Los Angeles.

Anna J. Kisluk

Thieves Steal Four Picassos in Prague Museum Break-In

Early on Monday, May 6, thieves broke into the National Gallery in Prague and stole four early Picasso paintings said to be worth $30 million. The theft was reported by the Associated Press. The thieves entered the gallery, located next to Hradcany Castle, the official residence of President Havel, through a garden and broke a glass door to gain access to the gallery's exhibition areas. Police arrived 17 minutes after the alarm sounded and failed to capture the thieves.

The four paintings have been identified as *Absinthe and Card, Mandolin and a Glass of Pernod, Table with a Chalice,* and *The Port of Cadaques.* Each is approximately 12 by 18 inches and dates from Picasso's Cubist period; full details should be available for our next issue. They formed part of the "French Collection," possibly the museum's most valued group of holdings. One of the paintings is privately owned and has been on loan to the museum since 1982. None of these Picassos had been included in the loan exhibition at New York's Guggenheim Museum in 1988. The National Gallery contains one of Europe's largest collections and includes 13,500 paintings, 6,000 sculptures, and 400,000 drawings and prints.

The musem's director, Lubomir Slavicek, noted that security in the area around the museum had been inadequate for some time and had not been patrolled by the police. The police, on the other hand, said that the museum's own guards were slow to respond.

Czecho-Slovak police detective Igor Kuchar, who specializes in art theft, said that well-organized international gangs of art thieves had become increasingly active and successful in Czecho-Slovakia since the fall of the Communist regime in 1989. According to Det. Kuchar, "Churches and cloisters have already been looted, and it is only natural they would focus on state collections." The

Stolen Art Alert

In cooperation with the art community, insurance companies, police, the FBI and Interpol

relaxation of travel restrictions has made it much easier for both people and property to cross borders, including, unfortunately, criminals and stolen property such as works of art.

Original Works from *Fantasia*

On March 3, 1991, five works of art used in the preparation of Walt Disney's classic animated film *Fantasia* were stolen. They were to be part of an exhibition at the Museum of Cartoon Art in Rye Brook, New York. The theft occurred before the exhibition was installed. All of the works are very recognizable, since they are one-of-a-kind.

The works (nos. 405-06, 409, and 456 in this issue) include two watercolors used in the Sorcerer's Apprentice segment of *Fantasia* and are illustrated on the front and back cover of this issue of *IFARreports*. If you have any information regarding these works, please contact one of the following:

- Rye Brook Police at (914) 936-6368
- Barbara Hammond, Museum Executive Director at (914) 939-7214
- Brian Walker, Museum Exhibit Director at (914) 939-3035
- Michelle O'Neal at (415) 490-2303

A.J.K.

Fine Arts

Paintings, Pastels, Mixed Media Works, Watercolors

American, 19th Century

402 POTTHAST, Edward Henry (1857-1927). *Easthampton Beach Scene*, ca. 1910. Oil on canvas. 50.8 x 40.6 cm. *91.216.1. Tulsa, OK. Mar. 31 '91. *Reward.*

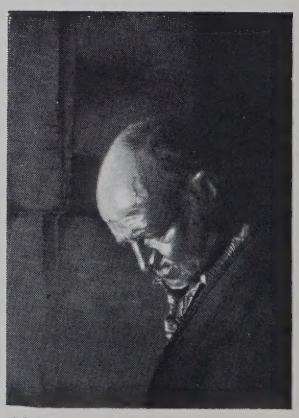
402

403 WOOD, Thomas Waterman (1823-1903). *Child in Doorway*, 1885. Oil on canvas. 68.7 x 55.9 cm. Signed in l/l. *91.173.1. New York, NY. Jan. 10 '91.

403

American, 20th Century

404 CLARK, Dennis (DEBO). *The Barrel Maker*, 1986. Oil on canvas. 61.0 x 78.7 cm. Signed vertically in l/l: DEBO. *91.184. Sausalito, CA. Mar. 8 '91.



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Stolen Objects

The stolen works listed in this publication are grouped under six main categories—Fine Arts, Decorative Arts, Antiquities, Ethnographic Objects, Asian Art, and Miscellaneous. Within these categories, they are further subdivided by object type and school.

*Each listing includes a brief description of the work, the IFAR catalogue number, and the date and place of theft. An asterisk * before the catalogue number means that a photograph of the stolen work is available, though not necessarily included in this issue. Anyone wishing further information on any object should contact IFAR.*

Please note that the information contained in each catalogue entry is supplied by the owner and that IFAR does not accept responsibility for the accuracy of information.

406

405 CODRICH, Tom, Attr. to; for Walt Disney Studios. *Mickey Mouse as the Sorcerer's Apprentice,* from *Fantasia.* Watercolor. 11.4 x 33.0 cm. *91.217.1. Rye Brook, NY. Mar. 3 '91.

406 HUBLEY, John; for Walt Disney Studios. *Mickey Mouse as the Sorcerer's Apprentice Directing Waterfall,* from *Fantasia.* Watercolor and ink. 47.0 x 8.3 cm. *91.217.3. Rye Brook, NY. Mar. 3 '91.

407 PAYNE, Edgar (1883-1947). *California Mountains with Valley and Trees,* 1915-25. Oil on canvas. Approx. 50.8 x 61.0 cm. Signed. *91.181.2. Winona, MN. Dec. 1 '89. *Reward.*

408 PAYNE, Edgar (1883-1947). *Sierra Mountains Landscape with Eucalyptus Trees,* 1915-25. Oil on canvas. Approx. 50.8 x 61.0 cm. Signed. *91.181.1. Winona, MN. Dec. 1 '89. *Reward.*

409 WALT DISNEY STUDIOS. *Mickey Mouse as the Sorcerer's Apprentice with a Mop,* from *Fantasia.* Watercolor background with inked celluloid overlay. 24.1 x 16.5 cm. *91.217.4. Rye Brook, NY. Mar. 3 '91.

Austrian, 19th Century

410 ALT, Rudolf von (1812-1905). *Die Stiftskirche von Heiligenkreuz,* 1852. Watercolor. 18.8 x 12.8 cm. Signed and dated in l/r: "R. ALT 1852." May bear inventory number 6035. *91.205. Vienna, Austria. Jan. 1 '87.

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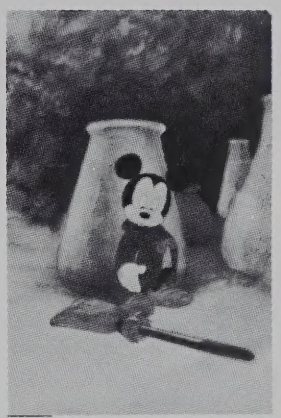

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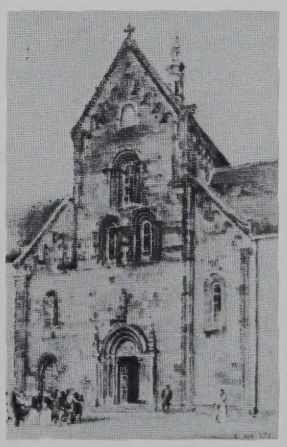

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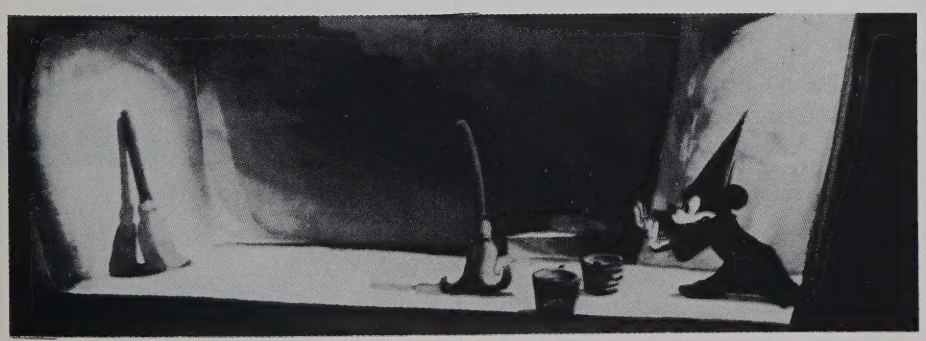

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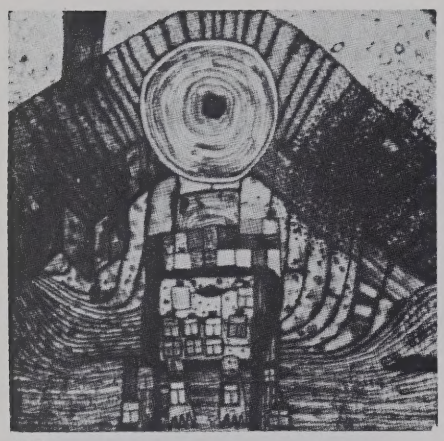

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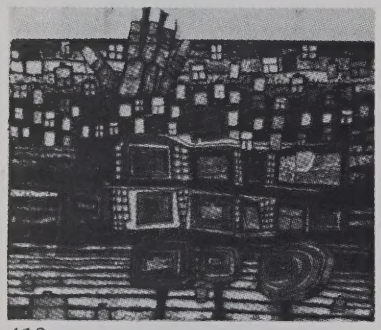

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Austrian, 20th Century

411 HUNDERTWASSER, Friedrich Stowasser (b. 1928). *La Cour d'Assises*, 1980. Mixed media. 43.0 x 44.0 cm. Inscribed: "815," made in Paris. Among 13 Hundertwasser works stolen. *91.200.6. Graz, Austria. Nov. 16 '89.

412 HUNDERTWASSER, Friedrich Stowasser (b. 1928). *The Four Solitudes*, 1979. Watercolor, acrylic, and oil. 64.5 x 49.5 cm. Inscribed: "805 1979 Dunkelbunt les solitudes algajola." Among 13 Hundertwasser works stolen. *91.200.2. Graz, Austria. Nov. 16 '89.

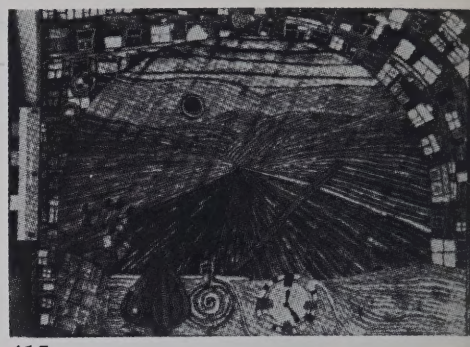
413 HUNDERTWASSER, Friedrich Stowasser (b. 1928). *Der Führer*, 1978-80. Watercolor, acrylic, and oil. 47.0 x 62.0 cm. Inscribed: "820 Dunkelbunt, 1978-80 Paris..." Among 13 Hundertwasser works stolen. *91.200.3. Graz, Austria. Nov. 16 '89.

414 HUNDERTWASSER, Friedrich Stowasser (b. 1928). *Mr. Humus Aerobic*, 1980. Watercolor, acrylic, and oil. 44.0 x 63.0 cm. Inscribed: "821 Regentag 1980. 81.Perquerolles Venezia," and titled. Among 13 Hundertwasser works stolen. *91.200.4. Graz, Austria. Nov. 16 '89.

415 HUNDERTWASSER, Friedrich Stowasser (b. 1928). *The Road from You Back to Me – Sapiens omnium secum portat*, 1967-79. Mixed media. 89.0 x 116.0 cm. Signed and inscribed: "823 Hundertwasser Picaudiere 1967-79 Aug. Wien II 1981 Weg zu Dir." Among 13 Hundertwasser works stolen. *91.200.5. Graz, Austria. Nov. 16 '89.

Belgian, 18th Century

416 ASSCHE, Henri van (1774-1841). *Laeken Palace*, 1818. Oil on canvas. 50.5 x 75.0 cm. Signed and dated in l/r: Henri Van Assche – 1818. *91.214. Hastière, Belgium. Oct. 5 '90.



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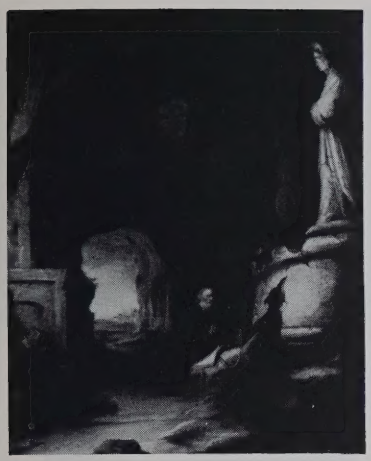

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Belgian, 19th Century

417 MERCKELBACH, H. Alexander (1824-1906). *The Violinist*, 1871. Oil on canvas. 27.0 x 19.0 cm. Signed and dated in l/l: A/M. Merckelbach. 1871. *91.213. Dendermonde, Belgium. Oct. 22 '82.

Dutch, 17th Century

418 GOYEN, Jan van (1596-1665). *The River Maas at Dordrecht*, 1644. Oil on canvas. Signed and dated. *91.215. East Lulworth, England. Dec. 29 '90.

419 STAVEREN, Jan van (1625-68). *A Hermit at Prayer in a Crypt*, 1642. Oil on panel. 61.3 x 47.3 cm. *91.107.40. New York, NY. Jan. 1 '89. *Reward.*

Dutch, 20th Century

420 APPEL, Karel (b. 1921). *A Bird.* Watercolor. 37.0 x 48.0 cm. Signed in l/r; primarily yellow, orange, and brown. *91.196. Amsterdam, The Netherlands. Sep. 20 '90.

421 DRESDEN, L. S. *Portrait of a Young Man with Bird.* Pastel. Signed in l/r. *91.197.3. Vlaardingen, The Netherlands. Jan. 23 '90.

422 POLS, Arthur Gustaff van der (b. 1941). *Two Nudes.* Mixed media. *91.197.1. Vlaardingen, The Netherlands. Jan. 23 '90.

423 REEVEN, J. van. *Figures and Animals*, 1984. Oil on canvas? Signed in l/l and dated: '84. *91.197.2. Vlaardingen, The Netherlands. Jan. 23 '90.

424 WAGEMANS, Johannes Alexander (1879-1955). *View of Oudewater.* Oil on canvas. Signed in l/r. *91.198. Rijswijk, The Netherlands. Jan. 1 '91.

English, 18th Century

425 CROME, John, called "Old Crome" (1768-1821). *Hunstanton Cottage*, late 18th century. Oil on canvas. Approx. 76.2 x 61.0 cm. With carved gilt frame. *91.195.1. Sittingbourne, England. Dec. 31 '90.

426 LAWRENCE, Sir Thomas (1769-1830). *Lady in a Lace Cap.* Oil on canvas. 22.9 x 27.9 cm. *91.216.5. Tulsa, OK. Mar. 31 '91. *Reward.*

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427 SARTORIUS, Francis (the Elder) (1734-1804) and/or SARTORIUS, John N. (1759-1828). *Horse, Jockey, and Trainer.* Oil, possibly on panel. 22.9 x 25.4 cm. *91.216.7. Tulsa, OK. Mar. 31 '91. *Reward.*

English, 19th Century

428 ARMFIELD, G. Smith. *Terriers.* Oil on canvas. Approx. 40.6 x 35.6 cm. *91.216.2. Tulsa, OK. Mar. 31 '91. *Reward.*

429 HERRING, John Frederick, Sr. (1795-1865) and/or HERRING, John Frederick, Jr. (1815-1907). *Jack Russell Terrier.* Oil on canvas. 25.4 x 30.5 cm. *91.216.4. Tulsa, OK. Mar. 31 '91. *Reward.*

430 OPIE, Sir William. *Portrait of the Artist's Niece.* Oil on canvas. 61.0 x 76.2 cm. *91.216.6. Tulsa, OK. Mar. 31 '91. *Reward.*

431 RICHARDS, Frank. *Beach Scene.* Oil on canvas. 30.5 x 40.6 cm. Appears to be signed in l/l. *91.216.3. Tulsa, OK. Mar. 31 '91. *Reward.*

European, 20th Century

432 Unknown. *Female Nude.* Mixed media. 70.0 x 50.0 cm. *91.203.2. Vienna, Austria. Oct. 31 '90.

433 Unknown. *Two Standing Figures.* Mixed media. 70.0 x 50.0 cm. *91.203.3. Vienna, Austria. Oct. 31 '90.

Flemish, 16th Century

434 METSYS, Quentin, Copy after (1466-1530). *The Banker and His Wife.* Oil on canvas. Approx. 71.0 x 68.0 cm. The figures sitting behind a table; she turning the pages of a book. *91.195.2. Sittingbourne, England. Dec. 31 '90.

Flemish, 17th Century

435 DYCK, Sir Anthony van (1599-1641). *Portrait of a Woman.* Oil on paper mounted on panel. 41.0 x 26.0 cm. Depicting a woman's head from the left side with neck-length hair. Monochromatic on an ochre ground. *91.210.5. Dunsany, Ireland. Jan. 11 '90.

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436 DYCK, Sir Anthony van, Style of (1599-1641). *Portrait of King Charles I with a Young Boy.* Oil on canvas. 76.0 x 61.0 cm. The King in dark red robes, faces of the figures very pale. *91.210.4. Dunsany, Ireland. Jan. 11 '91.

437 DYCK, Sir Anthony van, Style of (1599-1641). *Portrait of Queen Henrietta Maria with a Child.* Oil on canvas. 76.0 x 42.0 cm. The Queen dressed in a greenish silk robe, faces of the figures very pale. *91.210.3. Dunsany, Ireland. Jan. 11 '90.

French, 19th Century

438 HARPIGNIES, Henri Joseph (1819-1916). *The Brook,* 1893. Oil on canvas. 83.8 x 61.0 cm. Signed and dated in l/r: Harpini '93. Depicting a landscape with trees, a rocky stream, and an arched stone bridge, with a suggestion of buildings in the background. With carved wood frame, painted white. 91.178. New York, NY. Jan. 1 '90.

French, 20th Century

439 UTRILLO, Maurice (1883-1955). *Eglise,* 1922. Oil on canvas. 46.0 x 33.0 cm. Signed and dated in l/l: Maurice Utrillo 1922. *91.180. New York, NY. Apr. 13 '91. *Reward.*

German, 20th Century

440 MAIR, Ernst, called Tribulaun. *Church in Obernberg.* Oil on panel. Approx. 80.0 x 100.0 cm. Probably signed: Tribulaun. One of four paintings of same title stolen. A similar painting illustrated here. *91.208.5. Obernberg, Austria. Aug. 10 '86.

441 MAIR, Ernst, called Tribulaun. *Church of St. Magdalen in Gschnitztal.* Oil on panel. Approx. 80.0 x 100.0 cm. Probably signed: Tribulaun. One of three paintings of same title stolen. A similar painting illustrated here. *91.208.6. Obernberg, Austria. Aug. 10 '86.

442 MAIR, Ernst, called Tribulaun. *Drug Addicts.* Oil on panel. Approx. 80.0 x 100.0 cm. Probably signed: Tribulaun. *91.208.8. Obernberg, Austria. Aug. 10 '86.

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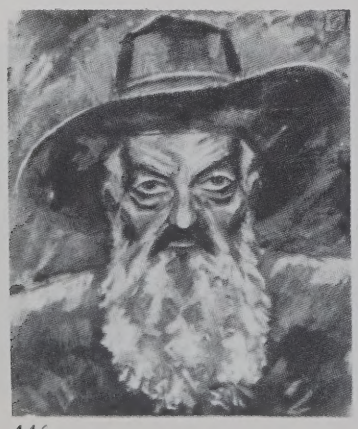

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443 MAIR, Ernst, called Tribulaun. *Mosque in Istanbul.* Oil on panel. Approx. 80.0 x 100.0 cm. Probably signed: Tribulaun. Two paintings of same title stolen. A similar painting illustrated here. *91.208.3. Obernberg, Austria. Aug. 10 '86.

444 MAIR, Ernst, called Tribulaun. *Mountain Lake.* Oil on panel. Approx. 80.0 x 100.0 cm. Probably signed: Tribulaun. One of two paintings of same title stolen. A similar painting illustrated here. *91.208.4. Obernberg, Austria. Aug. 10 '86.

445 MAIR, Ernst, called Tribulaun. *The Old Man and the New Age.* Oil on panel. Approx. 80.0 x 100.0 cm. Probably signed: Tribulaun. *91.208.9. Obernberg, Austria. Aug. 10 '86.

446 MAIR, Ernst, called Tribulaun. *Old Man from Klausen.* Oil on panel. Approx. 100.0 x 80.0 cm. Probably signed: Tribulaun. *91.208.1. Obernberg, Austria. Aug. 10 '86.

447 MAIR, Ernst, called Tribulaun. *Oriental Woman.* Oil on panel. Approx. 100.0 x 80.0 cm. Probably signed: Tribulaun. *91.208.2. Obernberg, Austria. Aug. 10 '86.

448 MAIR, Ernst, called Tribulaun. *Portrait of Andreas Hofer.* Oil on panel. Approx. 100.0 x 80.0 cm. Probably signed: Tribulaun. Figure wearing traditional Tyrolean costume, with dark brown hair and beard, and a medallion around his neck. 91.208.10. Obernberg, Austria. Aug. 10 '86.

449 MAIR, Ernst, called Tribulaun. *Water Lilies.* Oil on panel. Approx. 80.0 x 100.0 cm. Probably signed: Tribulaun. One of three paintings of same title stolen. A similar painting illustrated here. *91.208.7. Obernberg, Austria. Aug. 10 '86.

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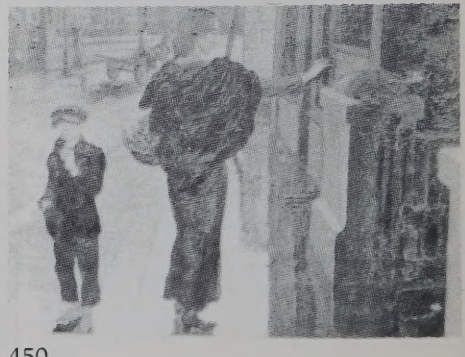

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Irish, 19th Century

450 YEATS, Jack Butler (1871-1957). *Bachelor's Walk, in Memory,* early 20th century. Oil on canvas. 45.0 x 59.0 cm. Signed in l/l. Depicting a street scene at Bachelor's Walk, Dublin. *91.210.2. Dunsany, Ireland. Jan. 11 '90.

451 YEATS, Jack Butler (1871-1957). *Singing "Dark Rosaleen,"* early 20th century. Oil on canvas. 44.0 x 59.0 cm. Signed in l/l. *91.210.1. Dunsany, Ireland. Jan. 11 '90.

Italian, 17th Century

452 *Pietà,* ca. 1650. Oil on canvas. 205.0 x 115.0 cm. Indexed with the number 12/0007040. *91.219. Magliano, Sabino, Italy. Feb. 18 '91.

Mexican, 19th Century

453 Unknown. *Retrato de Doña Ana Francisca Guerra,* ca. 1850. Oil on canvas. 63.0 x 47.0 cm. Inscribed along the bottom edge: "Da. Ana Fran.ca Guerra, hija de Dn Fran.co Guerra y de Sa Mariana Carlin, se retrato y cinco anos de edad." *91.224. Stolen in transit between New York, NY and Santa Fe, NM. Jan. 16 '91.

Peruvian, 19th Century

454 Possibly Cuzco School. *Christ with Crown of Thorns,* early 19th century. Oil on canvas. 59.1 x 50.2 cm. *91.221. New York, NY. Apr. 3 '91.

Spanish, 19th Century

455 FALERO, Louis Riccardo (1851-96). *The Dream.* Oil on canvas. Approx. 76.2 x 101.6 cm. Signed: Falero. *91.173.2. New York, NY. Jan. 10 '91.

Prints, Drawings

American, 20th Century

456 IGNATIEV, Alex; for Walt Disney Studios. *Bill Tytla as the Devil.* Blue pencil. 30.0 x 25.4 cm. *91.217.2. Rye Brook, NY. Mar. 3 '91.

457 PEARLSTEIN, Philip. Study for Aquatint and Line Etching: *Nude on Silver Beach,* 1972. Sepia wash on paper. 55.9 x 75.6 cm. Signed and dated in l/r. *91.182. New York, NY. Mar. 1 '91. *Reward.*

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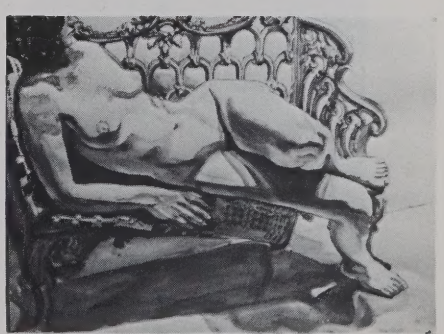

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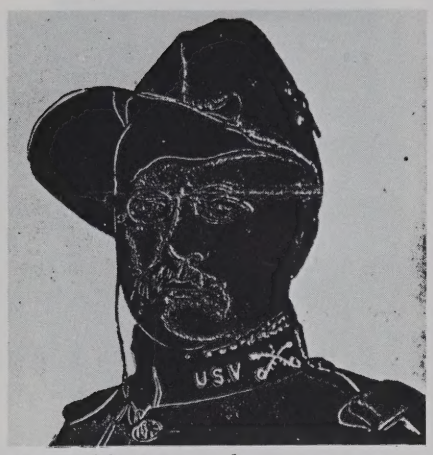

458 Teddy Roosevelt

458 Mother and Child

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458 WARHOL, Andy (1930-87). *Cowboys and Indians,* 1986. Screenprint on Lenox Museum Board. 91.4 x 91.4 cm. Portfolio of ten screenprints and colophon: no. 218/250. Edition: 50 AP, 15 PP, 15 HC. 10 numbered in Roman numerals, signed and numbered in pencil as follows: Indian Head Nickel, General Custer, Kachina Dolls, Mother and Child, Plains Indian Schield, Geronimo, Annie Oakley, Northwest Coast Mask, Teddy Roosevelt, John Wayne. Printer: Rupert Jasen Smith, New York; Publisher: Gaultney, Klineman Art, Inc., New York. *91.175. Chicago, IL. Feb. 4 '91.

Austrian, 20th Century

459 FROHNER, Adolf (b. 1934). *Female Nude.* Pencil. 70.0 x 50.0 cm. *91.203.1. Vienna, Austria. Oct. 31 '90.

460 HUNDERTWASSER, Friedrich Stowasser (b. 1928). *Song of the Whale,* 1979. Color woodblock print. 57.0 x 42.5 cm. In 34 colors. Signed in l/r, numbered: ?/250, inscribed: "Wien, 4. Oktober 1979, 777A," with Japanese characters and artist's stamp below. Among 13 Hundertwasser works stolen. *91.200.1. Graz, Austria. Nov. 16 '89.

Dutch, 20th Century

461 OBREEN, Duncan Jan (b. 1945). *Three Nude Men with Bulls' Heads.* Lithograph. Hilly landscape in background. *91.197.5. Vlaardingen, The Netherlands. Jan. 23 '90.

462 TOL, J. J. M. *Symmetrogram 7,* 1978. Silkscreen. Inscribed in l/l of matt: "Roos 1978," titled in l/r, and numbered 1/? Image in black with pink background. *91.197.4. Vlaardingen, The Netherlands. Jan. 23 '90.

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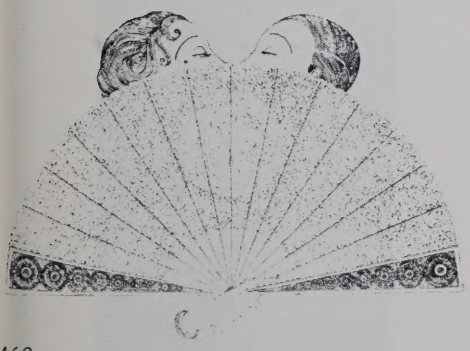

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Russian, 20th Century

463 ERTÉ, Romain de Tirtoff (1892-1990). *American Millionairess Suite, Tassel Gown.* Serigraph. Numbered XL/CLL. *91.223.3. Glendale, CA. Apr. 6 '91.

464 ERTÉ, Romain de Tirtoff (1892-1990). *American Millionairess Suite, Fringe Cape.* Serigraph. Numbered XL/CLL. *91.223.4. Glendale, CA. Apr. 6 '91.

465 ERTÉ, Romain de Tirtoff (1892-1990). *Bacchante.* Serigraph. Numbered 16/300. *91.223.10. Glendale, CA. Apr. 6 '91.

466 ERTÉ, Romain de Tirtoff (1892-1990). *Contessa.* Serigraph. Numbered 48/300. *91.223.2. Glendale, CA. Apr. 6 '91.

467 ERTÉ, Romain de Tirtoff (1892-1990). *Freedom and Captivity.* Serigraph. Numbered CXVI/CXXV. *91.223.11. Glendale, CA. Apr. 6 '91.

468 ERTÉ, Romain de Tirtoff (1892-1990). *Love Screen.* Serigraph. Numbered 251/300. *91.223.9. Glendale, CA. Apr. 6 '91.

469 ERTÉ, Romain de Tirtoff (1892-1990). *The Mirror.* Serigraph. Numbered XXIV/CL. *91.223.7. Glendale, CA. Apr. 6 '91.

470 ERTÉ, Romain de Tirtoff (1892-1990). *Nocturne.* Serigraph. Numbered 67/300. *91.223.6. Glendale, CA. Apr. 6 '91.

471 ERTÉ, Romain de Tirtoff (1892-1990). *Triumph of the Courtesan.* Serigraph. Numbered XXX/XLV. *91.223.8. Glendale, CA. Apr. 6 '91.

472 ERTÉ, Romain de Tirtoff (1892-1990). *Twilight.* Serigraph. Numbered 6/300. *91.223.5. Glendale, CA. Apr. 6 '91.

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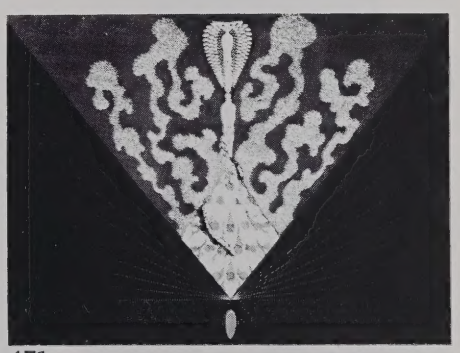

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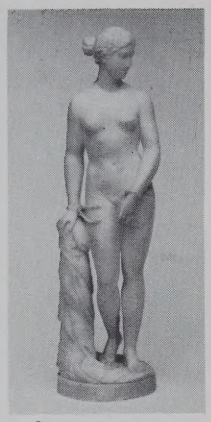

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Sculpture

American, 19th Century

473 POWERS, Hiram, Copy after (1805-73). *Greek Slave.* Marble. Ht. 36.2 cm. *91.183. Detroit, MI. Apr. 10 '91.

American, 20th Century

474 LAURENT, Robert (1890-1970). *Wading,* ca. 1940. Galvano metal over plaster. 47.0 x 24.1 x 15.2 cm. Printed on top of base behind legs: Robert Laurent. *91.172. New York, NY. Jan. 1 '91.

475 Unknown. *Little Boy Feeding Chicks and Hen,* ca. 1900. Bronze. Approx. 38.1 x 38.1 cm. Bears sculptor's name. *91.179.3. Oakland, NJ. Mar. 1 '91. *Reward.*

Austrian, 18th Century

476 Unknown. *Angel.* Polychromed wood. Ht. 25.0 cm. *91.204. Nussdorf, Austria. Dec. 8 '90.

477 Unknown. *Angel.* Polychromed wood. Approx. 70.0 x 110.0 cm. Holding a chalice and cross. *91.206. Salzburg, Austria. Dec. 1 '90.

478 Unknown. *Crucifix.* Polychromed wood. Ht. 70.0 cm. Arms showing damage. *91.201.3. Tirol, Austria. Jun. 24 '90.

Austrian, 19th Century

479 Unknown. *St. Paul.* Polychromed wood. Ht. 36.0 cm. Holding a book and sword. *91.201.1. Tirol, Austria. Jun. 24 '90.

480 Unknown. *St. Peter.* Polychromed wood. Ht. 36.0 cm. Holding a sword and his reversed cross of martyrdom. *91.201.2. Tirol, Austria. Jun. 24 '90.

Canadian, 20th Century

481 SAILA, Pauta. *Dancing Bear.* Soapstone (steatite). Ht. 20.3 cm. In the form of a dancing bear balancing on one leg. *91.188. Ottawa, Canada. Jan. 21 '91.

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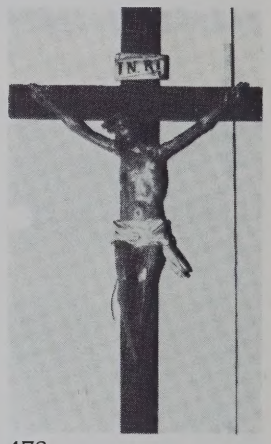

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Flemish, 17th Century

482 Unknown. *Le Bon Dieu de Bavay.* Oak. Ht. 51.0 cm. Listed under no. M. 92801.73 at the Institut Royal du Patrimoine Artistique. *91.209. Thumaine, Belgium. Oct. 5 '90.

French, 19th Century

483 INJALBERT, Jean-Antoine (1845-1933). *Love Birds,* ca. 1890. Ht. 55.0 cm. In the form of a seated angel holding a tray on his knees with two birds perched on the tray, one feeding the other. *91.187. Montreal, Canada. Jan. 17 '91.

French, 20th Century

484 ORLOV, Chana (1888-1968). *Cockatoo.* Bronze. Approx. ht. 91.4 cm. Bears the mark of the Rudier Foundry, France. *91.179.2. Oakland, NJ. Mar. 1 '91. *Reward.*

German, 18th Century

485 LINDT, Johann Georg. *St. George,* ca. 1770. Gilded and polychromed wood. Approx. ht. 100.0 cm. Figure thrusting lance into dragon below. *91.207.1. Hochburg-Ach, Austria. Jan. 2 '91.

486 LINDT, Johann Georg, School of. *St. Agidius,* ca. 1770. Gilded and polychromed wood. Approx. ht. 95.0 cm. Figure holding staff. *91.207.2. Hochburg-Ach, Austria. Jan. 2 '91.

Italian, 20th Century

487 MAZZULLO, Giuseppe. *Concetta,* ca. 1945. Bronze. 22.0 x 15.0 x 28.0 cm. *91.220. Taormina, Italy. Jan. 21 '91.

Russian, 20th Century

488 ARCHIPENKO, Alexander (1887-1964). *Melancholy,* 1925. Bronze. 25.0 x 13.0 x 18.0 cm. Edition no. 1/12F. *91.186. Montreal, Canada. Jan. 31 '91.

489 ERTÉ, Romain de Tirtoff (1892-1990). *Femme Fatale.* Bronze. Numbered 48/300. *91.223.1. Glendale, CA. Apr. 6 '91.

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489 489 *Verso*

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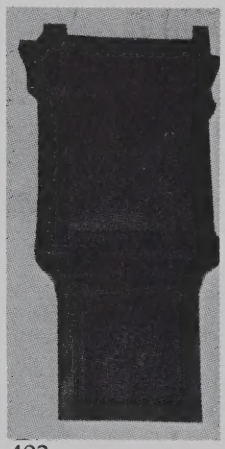

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Clocks, Timepieces, Watches

490 CHARMES, Simon de, Attr. to. English, 18th century. Bracket clock, ca. 1720. Having an ebonized case with a drawer in the base, a skeletonized silvered chapter ring, a gilt dial with a verge movement with gilded backplate, and pull quarter repeat on 6 bells. *91.193. Kent, England. Jan. 2 '91.

491 English, 17th century. Bracket clock, ca. 1620. Wood case with ormolu mounts. Ht. 40.0 cm. Surmounted by a gilt classical figure, the pierced gilt top with gilt figures of Jupiter at each corner, the arched glazed door opening to an engraved brass dial with classical figural mounts and foliate spandrels, flanked by foliate ormolu mounts, the molded base on ormolu feet. *91.158.13. Stocksund, Sweden. Jul. 19 '90.

492 English, 18th century. Tall-case clock, early 18th century. Japanned wood. Approx. ht. 223.8 cm. The square hood flanked by columns, the silvered dial engraved P. Walker, London, with blue steel hands and second dial, with a three train weight driven 8-day movement, quarter striking on 6 bells, the blue Japanned case with ornate scrolling gilt design. *91.194. Canterbury, England. Dec. 24 '90.

493 French, 18th century. Table clock, 1740-50. Wood case with ormolu mounts. Ht. 40.0 cm. Surmounted by a gilt figure of a putto, the inlaid case below with an ormolu arch centering a white enamelled dial, ormolu mounts below in the form of a bird and foliage, on scrolled feet. *91.158.12. Stocksund, Sweden. Jul. 19 '90.

494 ROYER, C.A. French, 18th century. Régence console clock, ca. 1700. Gilded and inlaid with tortoise shell. Dial signed C.A. Royer A Paris, decorated with enamelled flowers, and a double cartouche on the clock face. *91.199. Aunay-les-Bois, France. Nov. 26 '90.

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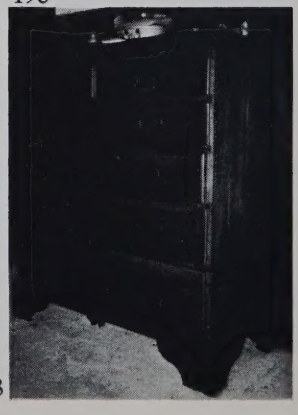

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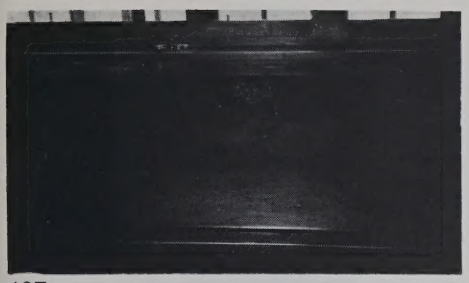

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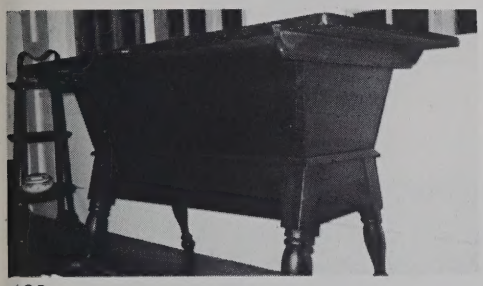

499

Folk Art

495 BUTLER, Charles (1902-68). American, 20th century. *Fidel Castro*, ca. 1960. Wood, probably oak or mahogany. Ht. 45.7 cm. Bears the inscription "CASTRO" on a cartouche on the front of the sculpture. *91.174. New York, NY. Feb. 5 '91. *Reward.*

Furniture, Accessories

496 19th century. Serving sideboard. Walnut. Approx. ht. 167.6 cm. The shaped back above a shelf with three molded drawers, shaped sides flanking, the lower section with rectangular top above a pair of arched panelled cupboard doors, on bracket feet. *91.177.4. Tannersville, NY. Jan. 1 '91. *Reward.*

497 American, 18th century. Chippendale slant-front desk, 1760-1800. Cherrywood. Approx. 106.7 x 99.1 x 48.3 cm. The molded rectangular hinged lid with repair to left bread board end and opening to an interior with pigeonholes over small drawers, three long drawers below. *91.177.2. Tannersville, NY. Jan. 1 '91. *Reward.*

498 American, 18th century. Chippendale tall chest of drawers, probably New England, ca. 1790. Maple. Approx. 101.6 x 99.1 cm. The molded rectangular top above two short and four long molded graduated drawers, the molded base with central shaped pendant, on bracket feet. *91.177.3. Tannersville, NY. Jan. 1 '91. *Reward.*

499 American, 19th century. Dough-box on stand, probably New England. Pine and maple. The rectangular top with shaped battens opening to a well, on a stand with flaring turned legs ending in ball feet. *91.177.5. Tannersville, NY. Jan. 1 '91. *Reward.*

500 American, 19th century. Federal corner cupboard, ca. 1805. Pine. Approx. 213.4. x 91.4 cm. The molded cornice above a glazed hinged door with mullions opening to a shelved interior lined in English chintz, a single drawer below; a hinged panelled door below. *91.177.1. Tannersville, NY. Jan. 1 '91. *Reward.*

Glass

501 GALLÉ, Emile (1846-1904). French, 19th century. Cameo vase with anemones, 1904-1906. Blue glass, overlaid with opaque yellow and purple glass. Ht. 16.8 cm. Etched signature with star emblem on one side. *91.202. Vienna, Austria. Jul. 2 '90.

Icons

502 Greek. *St. Luke, the Apostle.* Painting with silver plate. Approx. 60.0 x 50.0 cm. Face and neck are painted, the remainder is silverplated. Jewelry donated by visitors was hanging from the top of the frame. *91.185. Aghios-Ionnis, Greece. Jun. 11 '84.

503 Greek, 18th century. *St. Luke*, 1774. Probably painted on panel. 33.0 x 24.0 cm. *91.211.2. Drymou Village, Cyprus. Aug. 3 '90.

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504 Greek, 18th century. *St. Basil,* 1774. Probably painted on panel. 30.0 x 23.0 cm. Greek inscriptions in the upper portion of the background. *91.211.4. Drymou Village, Cyprus. Aug. 3 '90.

505 Greek, 18th century. *St. Demetrius.* 1774. Probably painted on panel. 24.0 x 18.0 cm. Greek inscriptions in the upper portion of the background. *91.211.3. Drymou Village, Cyprus. Aug. 3 '90.

506 Greek, 18th century. *St. Panteleimon,* 1774. Probably painted on panel. 27.0 x 19.0 cm. Greek inscriptions in the background. *91.211.1. Drymou, Village, Cyprus. Aug. 3 '90.

Liturgical Objects

507 Italian, 14th century. Processional cross, 1350-1400. Silver, plated with silver gilt. On recto: Crucifixion, center; Mary at left; John at right; a pelican at top; and a bull below. On verso: the Lamb of God, center; Christ Rising from the Tomb, above; an angel, below; an eagle at left, and a lion at right. A reproduction illustrated here. *91.218. Randazzo, Italy. Jun. 1 '90.

508 Italian, 18th century. Arm reliquary of St. Biagio. Silver. Ht. 65.0 cm. Catalogued under no. 19/00015863 Dec. 12, 1974. *91.192. Militello Rosmarino, Italy. Aug. 15 '90.

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507 *Verso*

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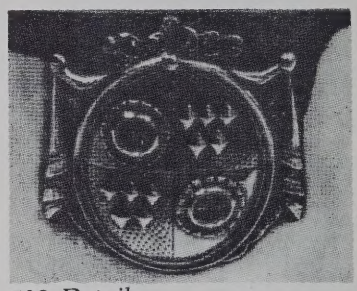


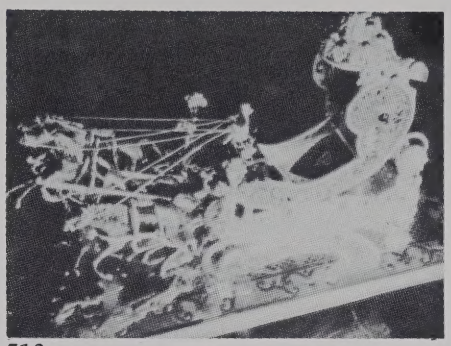
509 *Detail*

509 STAPELE, Reynier van. Dutch, 18th century. Church silverware, 1788. Silver and gold. Comprising: a gold dish, diam. 18.2 cm., two gold plates, diam. 34.3 cm., three silver-gilt saucers, diam. 25.5 cm., and four gold chalices, ht. 19.5 cm. Each item bears the maker's touch mark, the hallmark for The Hague, and the the year mark. Each item also bears two applied cartouches, one with a coat-of-arms and the other with the initials "M.V." above and "D.B." below. *91.212. Utrecht, The Netherlands. May 2 '90.

Ethnographic Objects

Objects of Art

510 European, 19th century. Model of a three-horse sleigh or troika. Enamelled gilt and set with gems. In the form of a troika driven by putto, with a canopied back, on a rectangular stand. *91.210.7. Dunsany, Ireland. Jan. 11 '90.



510

Rugs, Carpets

511 Persian, 19th-20th century. Tabriz carpet. Wool. 350.5 x 241.3 cm. *91.222. San Francisco, CA. Mar. 18 '91.

511

Silver

512 SCHUPPE, John. English, 18th century. George II cow creamer, 1757. Silver. Aprox. l. 15.2 cm. In the form of a cow, the crown of the head and the ridge of the back chased as hair, the hinged cover on the back with floral trim, applied fly finial and tab under the front edge fitting into a slot on the body, engraved with script monogram on the left flank and a griffin crest on the right flank. Bears English hallmarks for London for 1757 and the maker's mark for John Schuppe. *91.176.1. New York, NY. Dec. 21 '90. *Recovered.*

513 SCHUPPE, John. English, 18th century. George II cow creamer, 1758. Silver. Approx. l. 15.2 cm. In the form of a cow, the forehead and the ridge of the back chased to resemble hair, the hinged cover on the cow's back with a chased floral rim and with applied fly finial at center. Bears English hallmarks for London for 1758 and maker's mark for John Schuppe. 91.176.2. New York, NY. Dec. 21 '90. *Recovered.*

515

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Canadian, 20th Century

514 Kwakiutl, Northwest Coast. Button blanket, ca. 1990. Cotton and felt with mother-of-pearl buttons. 167.6 x 106.7 cm. With a design in red showing an eagle and two small whales on a blue ground with approximately 800-1,000 mother-of-pearl buttons sewn on the blanket. 91.191. Vancouver, Canada. Jan. 22 '91.

515 Kwakiutl, Northwest Coast. Headpiece, ca. 1940. Carved wood with rabbit fur and abalone shell. 20.3 x 15.2 cm. The front carved in relief with abalone shell inlay, a long train of rabbit fur behind. *91.190. Vancouver, Canada. Jan. 22 '91.

516 MARTIN, Sara Abaya. Kwakiutl, Northwest Coast. Chilkat blanket, ca. 1950. Cotton twine. 183.0 x 61.0 cm. With black, yellow, and green designs on a white background. *91.189. Vancouver, Canada. Jan. 22 '91.

Asian Art

Chinese

517 Eagle. Bronze. Approx. 106.7 x 91.4 cm. Probably 19th century. *91.179.1. Oakland, NJ. Mar. 1 '91. *Reward.*

517

Missing Art Alert

Inclusion of works in this list is based on information that each of the reported pieces is missing and its whereabouts unaccounted for; listing does not necessarily imply theft or any illegality on the part of any person.

Paintings, Pastels, Mixed Media Works, Watercolors

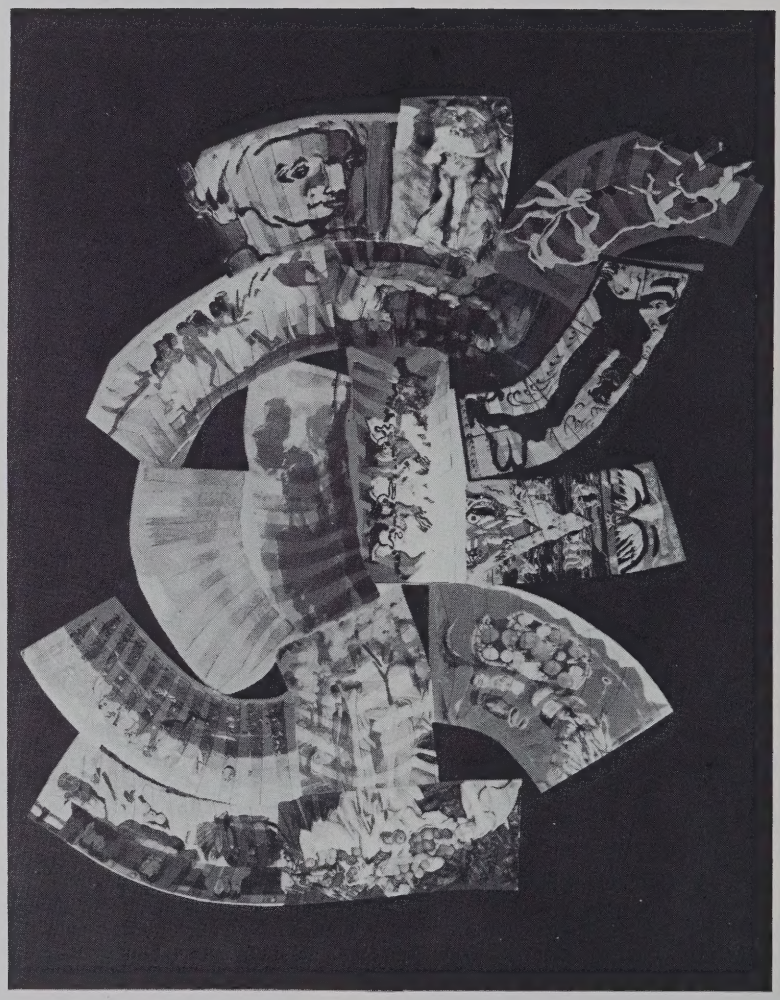
LHOTE, André. *Nature Morte dans un Paysage,* ca. 1955. Gouache on paper. 38.7 x 28.6 cm. Signed: André Lhote and bearing the inscription: "A Tony Wolkenberg Mon Ami En Berceau." A still-life depicting a table with a book and jug.

Furniture, Accessories

European, possibly Italian, 17th century. Mirror. Approx. 121.9 x 162.6 cm. Gilded wood. Surmounted by carved foliage and the mask of a god above a cartouche, ebonized hounds flanking, the frame carved with grape vines, leaves, and grapes, the lower corners with ebonized figures of the god Pan.

Just In...

This work by Howardena Pindell, *Art/West,* was recently stolen in New York along with four other works by contemporary American artists. These included works by Li-Lan, Kay Miller, Coreen Simpson, and Barbara Kruger. Additional information and photographs will appear in the June 1991 issue.



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From Fantasia: Mickey Mouse as the Sorcerer's Apprentice *by John Hubley.*